

(SECOND SERIES).

O WHO WILL O'ER THE DOWNS SO FREE.

(HICKENSTIRN'S SONG.)

A CHORUS FOR MALE VOICES.

COMPOSED BY

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Moderato.

ALTO. *f* O who will o'er the downs so free, O who will with me ride, O

1st TENOR (8ve. lower). *f* O who will o'er the downs so free, O who will with me ride, O

2nd TENOR (8ve. lower). *f* O who will o'er the downs so free, O who will with me ride, O

BASS. *f* O who will o'er the downs so free, O who will with me ride, O

ACCOMP. *f* *Moderato.* ♩ = 112. *f*

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

who will up and fol - low me, To win a bloom-ing bride? Her

NOTE.—The words of this song are written in allusion to an event supposed to have taken place in the neighbourhood of Winterborne, in Gloucestershire. One Hickenstirn (or Hickery Stirn, as he is called by the common people), who lies buried in the church there, is said to have been a knight who lived by pillage. He fell in love with a neighbour's daughter—won her affections—was refused by her parents; but with the assistance of his friends carried her off from her father's house. Such events were not uncommon in the middle ages.

O WHO WILL O'ER THE DOWNS SO FREE.

First system of musical notation for the song. It consists of four staves. The first three staves are vocal parts (Soprano, Alto, and Tenor) and the fourth is the piano accompaniment. The lyrics are: "fa - ther he has lock'd the door, Her mo - ther keeps the key; But". The music features a key signature of one sharp (F#) and a common time signature. Dynamics include *cres.* (crescendo) and *f* (forte).

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

fa - ther he has lock'd the door, Her mo - ther keeps the key; But

Second system of musical notation. It continues with four staves (Soprano, Alto, Tenor, and Piano). The lyrics are: "nei - ther door nor bolt shall part My own true love from me!". The music continues in the same key and time signature. Dynamics include *f* (forte), *rit.* (ritardando), and *ff* (fortissimo).

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

nei - ther door nor bolt shall part My own true love from me!

O WHO WILL O'ER THE DOWNS SO FREE.

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. The lyrics are: "I saw her bow'r at twi - light grey, 'Twas guard - ed safe and sure, I". The music is in 4/4 time. The piano part starts with a *p* (piano) dynamic. The vocal parts have a *cres.* (crescendo) marking at the end of the phrase.

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The lyrics are: "saw her bow'r at break of day, 'Twas guard - ed then no more! The". The music is in 4/4 time. The piano part starts with a *p* (piano) dynamic. The vocal parts have a *f* (forte) marking at the beginning of the phrase and a *p* (piano) marking at the end. The piano accompaniment also has a *f* (forte) marking at the beginning of the phrase and a *p* (piano) marking at the end.

O WHO WILL O'ER THE DOWNS SO FREE.

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

var - lets they were all a - sleep, And none was near to see The

The musical score for the first system consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the fifth is the piano accompaniment. Each staff has the lyrics 'var - lets they were all a - sleep, And none was near to see The' written below it. The piano part features a steady eighth-note accompaniment. The system concludes with a 'cres.' (crescendo) marking on the vocal staves.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

greet - ing fair that pass - ed there Be - tween my love and me.

The musical score for the second system consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. Each staff has the lyrics 'greet - ing fair that pass - ed there Be - tween my love and me.' written below it. The piano part continues with the same accompaniment. The system concludes with a 'rit.' (ritardando) marking on the vocal staves.

O WHO WILL O'ER THE DOWNS SO FREE.

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

mf

I pro - mis'd her to come at night, With com - rades brave and true, A

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

gal - lant band with sword in hand To break her pri - son through: I

pp

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

pro - mis'd her to come at night, She's wait - ing now for me, And

cres.

O WHO WILL O'ER THE DOWNS SO FREE.

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

ere the dawn of morn - ing light, I'll set my true love free, And

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "ere the dawn of morn - ing light, I'll set my true love free, And". The music is in 4/4 time, with a key signature of one sharp (F#). The piano part provides a harmonic foundation with chords and moving lines. The vocal parts enter in sequence, each with the same lyrics. The system concludes with a "rall." (rallentando) marking and a fermata over the final note.

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

ere the dawn of morn - ing light, I'll set my true love free!

The second system continues the musical score with the same four vocal staves and piano accompaniment. The lyrics are: "ere the dawn of morn - ing light, I'll set my true love free!". The piano part continues with its harmonic support. The vocal parts repeat the lyrics. The system concludes with a "rit." (ritardando) marking and a fermata over the final note.

N.B.—Published also in the key of F, for Treble, Alto, Tenor and Bass.